/121 cont./

372 In case the fire should go out, which happens very rarely, the men, if they have no matches, know how to make fire by striking the blade of the iron machete with a stone and catching the sparks in the dry tinder of expressed sugar-cane. To fan this or a dying fire the hat is used as a fire fan, instead of a special fan. A few times I also saw a reed tube (yotá) about 50 centimeters long, which is blown into with the mouth and which thus acts like a bellows.

352 [854] [513] [286] Infants do not as a rule sleep on the floor, but in hammocks (máka), which, however, as the name indicates, were not originally Paez. Nevertheless all the men know how to make them out of agave fibers, which is done with the same knotting technique as in the manufacture of nets for bird hunting.

415 [286] [353] [273] Moreover, a few bags (yáha) made of agave fibers, which contain beans, maize, or other supplies, hang on the wall posts. Arracacha lies on the floor. For drinking chicha, which is allowed to ferment in large, hollowed-out tree troughs, calabashes (tóka) are used, but they are plain and undecorated. Cracked calabashes are sewed with a waxed agave thread (Fig. 25 /see p.253/). The calabash gourd is grown in the house garden /122/ [249] 412 352 of every family; its meat is inedible. Furthermore, an oval or rectangular grindstone on which maize is ground with a smaller hand-stone is found in every household. It usually lies on the floor in a corner of the house, but sometimes it is set about one meter high on two forked posts.

412 415 264 [322] [177] Meals are taken with wooden spoons (todsá 'tc) off of wooden plates (bič), which are carved by the Paez themselves (Fig. 27 /see p.253/). Aluminum or enamel bowls were rarely encountered in Calderas. Plates and mugs of aluminum were therefore always coveted gift articles, along with kitchen knives, needles, safety pins, matches, and salt.

356 515 Cleanliness within the house is surprisingly great, considering that the Paez wash their bodies but seldom and their hands only when they are "very dirty." This is the case when a person has been working in a burned field and has cleared away the sooty, burned tree trunks and the burned underbrush. The house

/187 cont./

857 great. Handling it for catching cows or horses is regarded as sport,
868 as, indeed, is animal-raising in general. The animals are not easy
23 to catch, but must really be outwitted. To catch a cow, for example, the lasso-wielder, in the midst of a group of several men or youths, first runs behind a few other cows that are near the cow to be captured. The latter feels quite secure, since the shouting apparently does not apply to her. The men now drive the cows in such a way that they come close to the one being captured; then the lasso-thrower doubles back and throws the rope at a distance of only about three meters. In spite of the short distance, only about every third throw is successful.

524 Two boys' playthings, used with enthusiasm as a pastime of school children, are the top (cúnga) and the hole-ball (hénde). The latter (Fig. 36 /see p. 258 /) is a hollowed-out fruit capsule about five centimeters in diameter, with a hole one centimeter in size on the underside. /188/ Exactly opposite this larger hole, a small one is bored. A twisted agave string about 20 centimeters long is drawn through the large and the small hole from below and knotted above the small hole so that it cannot slide out again. The other end of the string is knotted in the center of a small rod about 15 centimeters long, which is slightly smaller in diameter than the hole on the underside of the fruit capsule. In play the string of the capsule hangs down from the rod, half of which is grasped with one hand. With a gentle swing one now tosses upward the capsule attached to the string and tries to catch it with the rod. Beginners seldom or never hit the hole, whereas more practiced persons succeed many times in a row.

[322] The top consists of a small double-conical chunk of wood four to six centimeters high, which boys carve out for themselves and which ends in a small knob on the upper side. A small thorn is stuck into the tip on the underside. The top is set in motion with a string that ends in two loops. One of these is drawn over the middle finger of the hand, the other over the knob on the upper side of the top. From there it is led to the underside around the thorn and then wrapped spirally upward around the lower, conical part of the top. To set it in motion, the top is thrown on the plank floor of the school. The loop fastened to the middle finger

/288 cont./

534 The genuine Paez music is performed by a group of musicians whose instruments consist of a larger or smaller number of transverse flutes, a bass drum /Pauke/, a drum /Trommel/, a tambourine, and a triangle (Ill. 202 /see p. 289/). The number of flutes varies between five and 15. Tambourine and triangle [439] (číngalo) may be lacking. The latter is always purchased, as in general is the tambourine (panderéta), covered with skin on one side and provided with tin jingles.

Judging by its name, the transverse flute (koi) is a Paez instrument. There has not yet been an investigation of the distribution or culture-historical age of this type of flute in America; in the Old World it is certainly younger than the long flute and the Pan flute (Sachs, p. 147). Among the /289/ Paez it is 65 534 centimeters long and about 2.5 centimeters in diameter. It is 463 made from a type of reed which is also known as koi and which [824] only grows in the mountains. Its manufacture is specialist's work. In Calderas Vicente Puche is at present the only producer. A flute can be made only from the pattern of another one, which, however, is not a model flute expressly for the construction of others; rather, it is any one that Vicente happens to have at his disposal. For example, he promptly sold to me his only instrument at the time. To make a new one, he said, he would borrow a flute from a neighbor.

534 The tube of the flute is cylindrical and without knots. The 322 seal on the side of the blowhole is made by means of a piece of expressed sugar cane, which is pushed a few centimeters into the flute. The six finger-holes are not placed at equal intervals from one another. The first is 25 centimeters from the blowhole, the second finger-hole is 4.2 centimeters from the first, the third 4.5 centimeters from the second, the fourth 4.2 centimeters from the third, the fifth 3.8 centimeters from the fourth, and the sixth 4 centimeters from the fifth.

The seven very sharp-edged holes of the flute have the same diameter. They are burned in with an iron tube (barflya) of the same dimension and heated red-hot. Their position and their intervals are taken from a flute held alongside and are marked

/289 cont./

534 by cuts with a machete (Ill. 203 /see p. 290/). In spite of the
322 relatively correspondent holes, each flute has a slightly different tone caused by the varying diameter of the tube.

533 According to the investigation kindly undertaken by my
534 brother Wilfried on the sample flute of Vicente Puche that I acquired, it is tuned between C and C-sharp. Its six finger-holes produce a nonsemitonic seven-tone scale. All the tone steps, however, are somewhat inexact, that is, not exactly a whole tone-step apart. This is particularly noticeable from the third to the fourth tone where we perceptibly have less than a major second, but considerably more than a half step. This is noteworthy because in our diatonic major scale there is also a definite half-step between these two tones.

The blowing is on the right or left side. The extended fingers, work-worn by the heavy field work, cover the finger holes with the first or second joint.

534 The value of the flute is not very high. On festive days
[578] people are in the habit of becoming intoxicated in the festival
[796] houses and in the subsequent brawls the flutes are used as striking
[273] instruments and thus broken.

/290/ Every music group has at least one small cylindrical drum (káka) or a bass drum (kut), both of which are covered with skin on two sides and are wider than high in their dimensions.
[177] Drum and bass drum in this form are probably borrowed and were
[194] taken over throughout South America from former Negro slaves. Their manufacture among the Paez is specialist's work. At
[463] present Vicente Puche makes the flutes as well as the drums. In former times, however, there was a special expert who made only
[461] drums and bass drums. The work time for their manufacture amounts to 10 to 14 days, since one day is allowed for each operation (cutting wood, drying it, for the various processes in treating
[824] the skins, etc.). The cylindrical body of the drum is made from
[237] the wood of the utsé tree. The two drum-skins (katc) are made of calfskin. They are stretched with cords made of agave fiber, which run in a zigzag from one stretcher to the other over the body of the drum. They are tightened by a continuous loop that encircles two strands of the stretching cords at a time and at the same time

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Ill. 203. The flute maker Vicente Puche.

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Ill. 204. Burial of a child who died of whooping cough.

CIII

1: Nachtigall--290 E-5 (1952-1953) 1955 SC15 Paez SC15

1: Nachtigall--303 E-5 (1952-1953) 1955 SC15 Paez SC15

/CXXIII cont./

Plate CIII

Ill. 203. The flute maker, Vicente Puche, is marking with the machete the position of the finger holes on a new flute being made. The holes are burned in with the iron rod, made red-hot, under his arm.

Ill. 204. Burial of a child who died of whooping cough in Togoima. It was brought to the burial place in a small sedan chair. Music is played during the burial.

Plate CIV

Ill. 205. The capitan of San Andrés, stabbed by his son, lying on the bier.

Ill. 206. The grave of the capitan. In place of the formerly customary lateral-niche grave, here a special depression was dug at the bottom of the pit and this tightly covered with bamboo. For the head an additional niche was hollowed out at the narrow end of the pit.

Ill. 207. A niche grave that was dug for a child.

Plate CV

Ills. 208 and 209. Ritual purification after a burial. The relatives of the deceased first wash their clothes and are then washed themselves.

Plate CVI

Ills. 210 and 211. The shaman Martin Chucue draws the "pest" in the body upwards with his herbs and sucks it off at the fontanel.

Plate CVII

Ill. 212. The shaman spits the "pest" into a hole, pours brandy over it, and stabs at it with his staff.

Ill. 213. The shaman struggles against the spirits with staff and liana.

?Hernández de Alba E-5 (no date) 1948 SC15 Paez SC15
Moguex

with the right hand over the naked thigh. Two strands are similarly twisted together until the desired thickness is obtained. 233

Gourds.—Gourds are still widely used. They are picked when ripe, cleaned out, and dried. With small openings, they serve as containers for beverages and powdered lime. Some are made into bowls and others are cut up to make spoons. Today these objects are undecorated, but formerly in Timaná they were painted with a resin varnish very similar to that used in Pasto. (See p. 930.) Before the Spanish domination, gourds were also used as frames over which were stretched the prepared skin of the heads of their enemies killed in war. 415 824 [314] [721]

Metallurgy.—The metallurgy of these Indians was the same as that practiced throughout most of Colombia. The metals were gold, copper, and an alloy of the two (tumbaga). It is recorded that the Indians "worked gold," but the processes are not described. Specimens found recently in the territory, however, show molding, casting, and hammering. Metal objects included nose ornaments, parrot-shaped breastplates, necklaces with small animal figures, and some anthropomorphic idols. Gold occurs in this territory, particularly on the upper Páez or the Suin River. 325 [301] [532] [135]

Ceramics.—These tribes made and still make coiled pottery. Modern vessel forms include large jars for storing beverages and poorly shaped, crudely decorated containers for preparing and serving food. There is no individual specialization in this task, women making pots for their own family and not for trade. 323

Stone and wooden artifacts.—The native Indians made stone axes of a simple design, but stonework disappeared during the time of colonization, when the Indians could obtain manufactured iron weapons and utensils such as machetes, axes, hoes, shovels, etc. The manufacture of wooden objects—weaving, cooking, and farming implements and weapons—was furthered by the use of metal tools, and now is well developed, as exemplified by the trapiche (cane mill), a true machine made of wood. 324 182 199 322 249 199

Weaving.—Weaving, little practiced before the Conquest, developed with the post-Contact need for wearing more clothes and with the introduction of sheep, whose wool was used in addition to cotton. Weaving was and is exclusively the work of women (pl. 186). They prepare fine, uniform yarn with a common spindle, which they handle as they walk along the road (pl. 187, *top*). The loom is vertical, made of two horizontal rods fastened to two uprights. The warp runs vertically with a continuous thread. The horizontal weft is pressed down with a wooden sword. They also weave hemp bands on the loom. Woolen blankets are woven in natural colors, but some sashes have bright colors made of imported wool or of home-dyed wool. For red, they use one of the Rubiaceae (*Relbunium hypocarpium*), and for 286 [177] [462] [386]